



**FURNITURE**



**FINISHING**



**FACTS**

*a handbook for wood finishing hobbyists - price 25¢*

*Dedicated to the  
Millions of Homemakers  
who take pride in saying  
“I did it myself”*



# FOREWORD

"Poems are made by fools like me,  
But only God can make a tree."

*Joyce Kilmer*

The history of civilization is, to a great degree, wrapped around the story of wood, truly one of the great gifts to mankind.

Since the beginning of recorded time, man has been dependent upon the product of the forest for much of his existence.

The same forest that sheltered the prey he needed to feed and clothe his body, also provided the wood from which he fashioned the crude bow and arrow he used to make the kill.

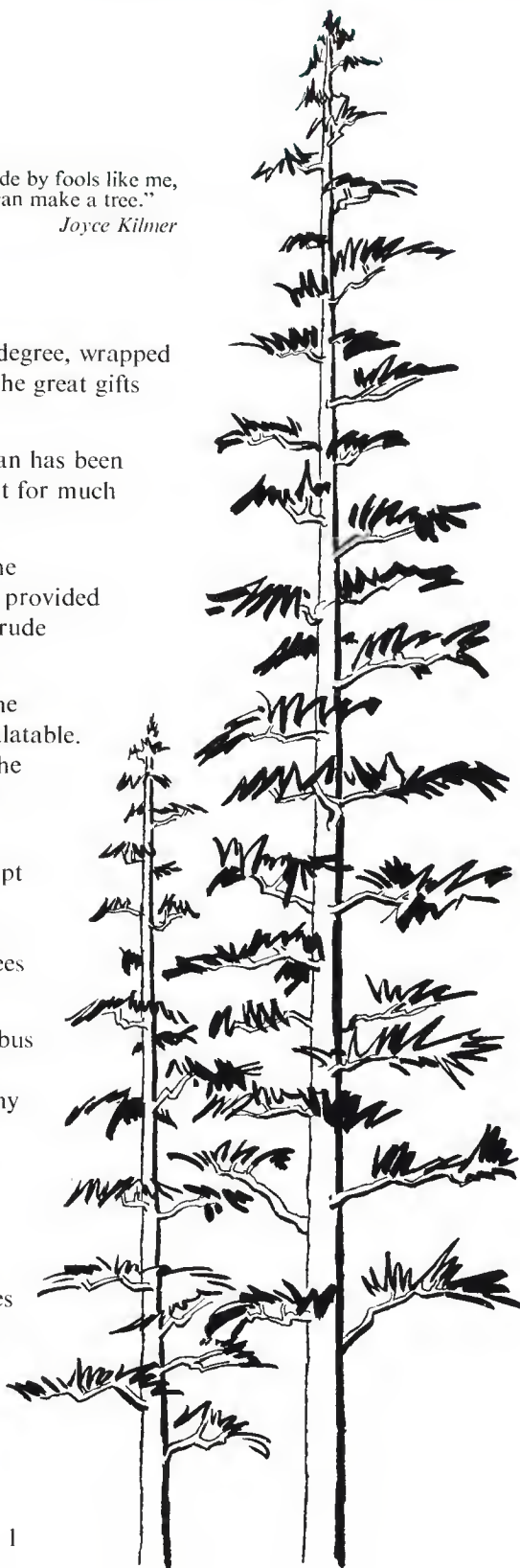
Later, that same forest wood provided the source of heat to make his food more palatable. And by the light of the same wood fire, he carved the crude drawings we find today on the walls of prehistoric caves.

Mankind was completely destroyed, except for those who found themselves safely sheltered in the Ark made by Noah after 120 years of hewing away at the great trees of the forest.

It was no modern ship in which "Columbus sailed the ocean blue" but one borrowed from Queen Isabella of Spain, a seaworthy vessel made of wood beams hewn from timber of the forests of Southern Spain. Sturdy, hardwood masts held the sails that received the wind to drive it on its westward journey.

The homes that have sheltered the peoples of the world have most frequently been homes of wood. Even today's modern brick homes have an understructure of wood.

Wood . . . versatile wood . . . one of man's best friends!



The newspaper you read at your breakfast table this morning was recently a giant of the forest, as was the carton from which you poured your crackling breakfast cereal. Everywhere we are confronted with the fact that wood plays a most important part in our daily lives.

Despite the strength and sturdiness of metal, we still prefer furniture and decoration of wood in our homes. No matter how richly metal may be finished, it still lacks the natural warmth and charm of wood. So here again, wood contributes to the comfort and beauty of modern living.

The furnishings of our homes reflect our personalities and our interests. And wood offers a variety for every taste. It would be a drab world indeed if we were obliged to live with a single color or combination of colors, with never a change!

Thanks to the chemist and magic of paint, we can change our surroundings . . . give ourselves and our friends a variety of color and finishes. Modern paint chemistry makes it possible for us to give our wood furniture new color, new beauty, new style!

As if by magic you can transform everyday furniture or stored-away heirlooms into things of beauty to suit your modern way of living, your personality, your moods.



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# WHAT IS WOOD?



Since our first baby blocks, we have been accustomed to seeing, handling, feeling wood . . . which Webster calls "the hard, fibrous substance that makes up the greater stems or branches of trees."

But, when it comes to woodworking or furniture making, you need to know something about the characteristics of various types of that "hard fibrous sub-

stance," that will affect the finish you hope to achieve.

To the botanist, wood is cellulose and lignin, arranged in a complexity of vessels, fibers, rays and so on, all of which are cellular or tubular in structure. The density and size of these rays vary with different woods, from large cells down to little, or no, cellular structure.



## Two chief types

For all practical purposes, we may classify wood used in furniture into two broad categories:

1. Lumber from broad-leaf trees . . . hardwood.
2. Lumber from coniferous (cone-bearing trees . . . soft wood.

## Botanists' viewpoint

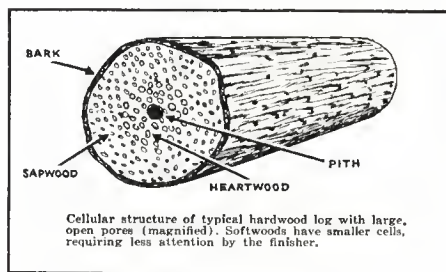
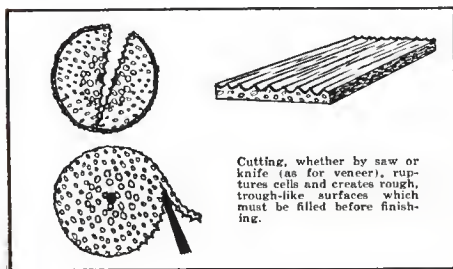
To the botanist, cellular structure determines the softness or hardness of wood. For example: basswood, though soft to touch, is classified as a hardwood by botanists.

## Hobbyists' viewpoint

To hobbyists interested in refinishing and restyling furniture, the botanical grouping of woods is of little importance. But it is important to know whether a wood is porous, semi-porous, or non-porous, in order to determine how to prepare the surface for refinishing.

## Porous woods

Lumber from some broad-leaf trees . . . like oak, mahogany and walnut . . . contain large vessels and are therefore,





very porous. When such lumber is cut and planed at the mill (either for solid or veneer cuts), the tubular cells are ruptured, leaving what constitutes minute troughs running lengthwise. These, especially in the case of hardwoods, must be "filled" in order to obtain a smooth finish. See "Fill open grain woods," page 11.

## Semi-porous woods

These include such woods as birch, maple, gum, which are considered hardwoods having vessel members which are so small they do not usually require "filling."

## Non-porous woods

Soft woods from coniferous trees like pine, cedar, and redwood, are devoid of vessels and grouped as non-porous. They do not require "filling."

## Which type do you have?

To determine whether the wood you are refinishing is porous, semi-porous or non-porous is not a big problem. Almost anyone can tell by looking at it, for when wood is porous, the pores are pretty obvious. That is essentially all that needs be known to decide whether a piece of wood requires a "filler" or not. The finisher's judgment as to the porosity of the wood . . . and the ultimate finish desired . . . is therefore, basic to finishing.

## Woods most commonly used

Most furniture manufacturers use both porous and semi-porous woods in the same piece of furniture. This does not necessarily affect the quality of the furniture. For example, a top-quality table may have a mahogany veneer top

with a poplar or maple core, while the legs may be maple or birch.

Some of the more beautifully grained wood figures are available only in three sheets of veneer. These are laminated with cheaper woods into plywood in order to give them the structural strength necessary for furniture. Plywood in general is stronger and has less tendency to warp than solid wood.

## TO "FILL" or NOT TO "FILL"

### Open-Grain Wood . . .

#### Requires Filler

Oak	Hardwood
Walnut	Hardwood
Chestnut	Hardwood
Mahogany	Hardwood
Hickory	Hardwood
Ash	Hardwood

### Close-Grain Wood . . .

#### Requires No Filler

Pine	Softwood
Birch	Hardwood
Gum	Hardwood
Maple	Hardwood
Beech	Hardwood
Poplar	Hardwood
Sycamore	Hardwood
Cottonwood	Hardwood
Cedar	Softwood
Cherry	Hardwood
Fir	Softwood

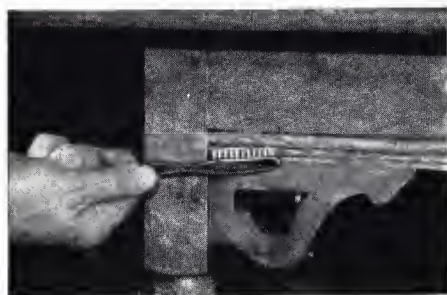
# “OFF WITH THE OLD... ON WITH THE NEW”

Almost every house contains furniture that “has seen better days.” You may have antiques stored away in the attic and almost forgotten. Or perhaps furniture in everyday use shows the marks of long service.

In either case, it's easy to renew old furniture and actually make it more

beautiful than ever . . . because today's products designed for finishing furniture simplify every operation.

It's much easier to do the job if hardware and fixtures are removed. Place them in a glass jar or coffee can for safekeeping.



## First, remove the old finish

The old way was to scrape and sand, and keep on sanding with coarse sandpaper. The new, easy way is to use S-W Taxite Paint and Varnish Remover. Brush on freely to an area about 2' x 3' in size. Don't try to work too large a surface at one time. Don't “work it over.” Taxite contains a wax-like ingredient which “floats” on the top and keeps the remover moist, permitting the solvents to soften the old finish.

When the old finish begins to wrinkle, scrape off with a putty knife or scraper. The old finish will strip off easily. If there are several coats to the old finish, it may be necessary to make several applications of Taxite, until you get down to the bare wood.

On crevices, mouldings, and carvings, and other hard-to-reach places where a scraper cannot be used, use steel wool and a small stiff brush or toothbrush.

After the old finish has been removed down to the bare wood, clean the surface with S-W Exolvent or turpentine, to make certain all of the Taxite is removed. Where the finish is removed



from a surface having mouldings and carvings, use a small brush to clean the surface. It is important to clean the surface thoroughly. Wash the surface two or three times with Exolvent to make sure all paint and varnish remover

is wiped off. After thorough cleaning allow the surface to dry and then sand with fine sandpaper. Now you are ready to start refinishing the furniture to suit your taste and harmonize with your other furnishings.

## BASIC STEPS TO ACHIEVING A FINE FINISH

While the following are basic steps in obtaining a fine finish, they are not all necessary for every finishing system; as, for instance, for an enamel job there will be no bleaching or staining. You will use only the steps necessary to the type of finish you are doing.

*Sanding* smooths the wood to assure a smooth finish. (Page 7)

*Bleaching* to lighten or to uniform unfinished wood. (Page 9)

*Staining* to enhance the grain and to achieve the color you desire. (Page 10)

*Filling* required on open-grain woods for smooth surface. (Page 11)

*Finish Coat*, which may be clear or enamel. (Page 12)

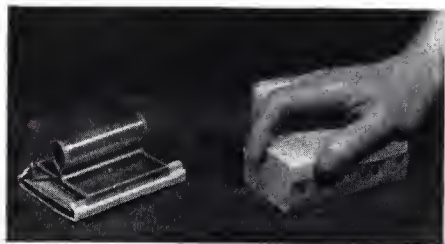
*Rubbing, Buffing, Waxing, Polishing* . . . all optional. (Page 14)

## GOOD SANDING . . . *first step to a smooth finish*

The finish coat can be no smoother than the surface to which it is applied. That's why you have to sand . . . to make sure there is no unevenness, no fuzziness on the surface. On new, unfinished furniture, which you have either made or purchased, chances are a light sanding with fine sandpaper will

do. But on old furniture, a little more sanding may be required since the surface may be marred or scratched. Final sanding should be with fine sandpaper.

You'll need medium, fine and extra-fine sandpaper. You can clamp it in a patented holder to sand large, flat areas. Or, you can make a holder, by tacking sandpaper on a wood block.

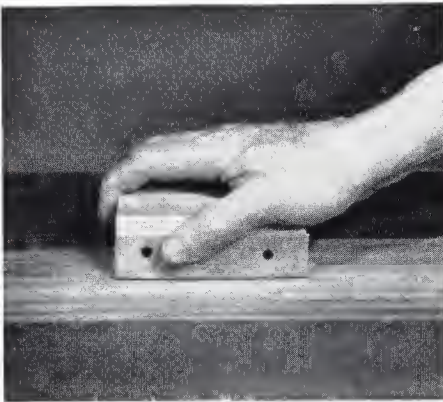


For grooves and crevices, fold squares of sandpaper in quarters. Folding the sandpaper over itself keeps it from slipping. It's easy to manipulate into moulded curves, and so on. Some people



prefer to use sandpaper this way for flat surfaces too. On curved and molded areas, fine steel wool *can* be used, though it has a tendency to discolor some woods. Steel wool should not be used on oak woods.

On large flat areas, sand in long sweeping strokes . . . *always* with the grain of the wood. Sanding across the grain results in scratches which require more sanding to remove. Electric sanders may be used, followed by hand-sanding. Good sanding should remove *all* surface scratches, for they are magnified in a clear finish coat of varnish or shellac.



Deep scratches, cracks, nailholes and such should be filled with Plastic Wood *after* surface has been sanded. Use putty knife to fill. When dry, sand smooth. If you are planning to stain the furniture use Plastic Wood in a color approximately matching the finish color before staining.

Clean up all sand dust. Wipe with a Tack Rag, which you can buy at any paint store. Or you can make one as described on Page 28.



If a surface is in good condition, it isn't always necessary to remove the old finish, before applying new varnish or enamel. If there is a possibility that the surface has been waxed, be sure to remove all traces of wax. A thorough wiping of the surface with Exolvent will usually do the job satisfactorily. Sand it, to assure a clean surface and to insure satisfactory adhesion of the new finish. You can speed up the sanding by using wet-or-dry sandpaper, wetting the surface lightly with water. Take care not to cut through to the bare wood, since water on bare wood causes raising of the grain. *Bare wood must be dry-sanded.*

# BLEACHING FOR LIGHT FINISHES...

## *a growing trend*

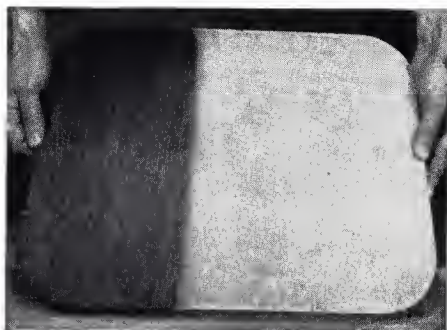
The trend to functional blonde furniture has increased interest in bleaches. They may be used to lighten the natural color of woods, to uniform the color of new woods, or to modernize old-fashioned dark furniture by bleaching out much of the old stain to make it light. In this case, the old finish must be completely removed as described on Page 6, since bleaches are effective only on bare wood.

## Types of bleaches

There are several types of bleaches available. Some involve the application of two liquids, a bleach followed by a neutralizer. One manufacturer has a simple, effective system using two liquids which are mixed in equal parts at time of use and applied as a single liquid. Use a glass or porcelain jar for mixing.

When the two solutions are thoroughly mixed, apply to the bare wood with synthetic rubber sponge or rag. Wear rubber gloves. When bleach is surface-dry sponge lightly with water to remove any residue which might affect the finish. Since woods vary in the way they take bleach, it is essential to make test strips in inconspicuous places. If the old stain is very dark, you may have to make several applications of the bleach, and even then it is not possible to bleach very dark stained wood to a blonde or very light color.

Allow 12 hours drying time after final bleaching. Then sand to a nice, smooth surface with fine or extra-fine sandpaper. This is essential, since too much sanding may expose darker por-



tions of the wood, so be sure to sand it lightly and carefully. Your wood is now ready for any one of the light stains you prefer; or you may apply varnish or shellac without staining, if you like.



## Simulated bleached effect

Chemical bleaching is at best a tedious operation, and a good alternate or simulation of a blonde or bleached effect can be obtained in this way.

Remove the old finish and smooth the wood with fine sandpaper. Brush on a coat of S-W Mar-not Varnish reduced equal parts with S-W Exolvent or turpentine. To this mixture, add a little Oil Stain Platinum, or some S-W First Quality Tinting Color, Flake White to a "milky white" color.

Then, if the wood is open grain, apply a coat of S-W Natural-Transpar-

ent Paste Wood Filler, mixed equal parts with S-W Oil Stain Walnut. This will give a light tan or harvest effect. By altering the tint of the Paste-Wood Filler, using S-W Oil Stains or First Quality Tinting Colors, any number of modern effects can be obtained, such as blonde, driftwood, sandalwood, amber, etc.

On close-grain wood, omit the filler and use a light colored oil stain such as Champagne or Wheat.

Final coats can be S-W Mar-not Gloss or Satin Finish Varnish, as described on Pages 13 and 14.

## STAINING...

### *to enhance the natural beauty of wood*

The natural beauty of wood gives furniture a warmth and dignity that can be achieved by no other material. The graceful graining, mellow coloring and texture of wood can't be duplicated . . . but they can be enhanced by the use of

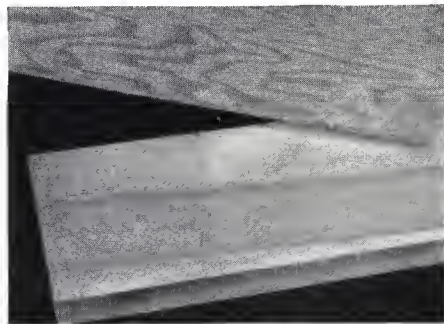
Sherwin-Williams Oil Stains. These are available in traditional wood colors as well as light Platinum and Wheat, and a rich Moss Green. They can be intermixed to provide additional colors.



A single piece of wood may show both light and dark areas. Oil stains aid in controlling these areas to achieve a more uniform appearance. Because wood varies in porosity, it is a "must" to test-stain on a small sample . . . either a piece of scrap wood used in the furniture or an inconspicuous part of the furniture itself.

## Brush stain on

Be sure surface is well sanded, smooth and free of dust and dirt. Stir stain well to assure even distribution of pigment. Apply with a soft clean brush. Dip brush into stain 1/3 bristle length, and brush on a good wet coat of stain, applying it with the grain of the wood.



## Wipe stain off

With a soft, lint-free rag, wipe stain immediately to even the color and pick up excess stain. Frequently one piece of furniture is constructed of several types of woods, and the way they "take" stain may vary. You can control the color by wiping quickly or by letting the stain remain on the surface longer. The longer the stain remains on the wood without wiping, the more it will strike in and penetrate, the darker it will be. If the stain is too dark or has "set" too long, wash it off with S-W Exolvent, and restain if necessary.



After staining, allow overnight drying, before proceeding with finishing coats. Close-grain woods require no filler, and may be varnished or shellacked after staining. Open-grain woods must be "filled" as explained on following pages, before applying Shellac or Varnish.

## FILL *Open-Grain Woods . . . to smooth the surface*

As explained on Page 5, open-grain woods require a filler before applying varnish. Ordinarily, only close-grain woods are used for enamel work. If open-grain wood is used, a smoother finish results if Paste-Wood Filler is

first used. Paste-Wood Filler is designed especially to fill the pores of open-grain woods. It is not recommended as a crack filler; other compounds are made for that purpose.



## Tint and reduce filler

S-W Paste-Wood Filler comes in semi-paste form, in natural transparent color. It must be reduced to the consistency of cream with either Oil Stain, Exolvent, or turpentine. Any S-W Oil Stain may be used (instead of S-W Exolvent) to reduce Paste-Wood Filler and, at the same time, tint it to the color of the S-W Oil Stain being used. When a light color filler is wanted, use only enough Oil Stain to bring the filler to the color desired. Then, if the filler requires further reduction to bring it to the proper creamy consistency, use Exolvent or turpentine.

1. *For Dark Stains*—First, stain the wood. When dry, apply a thin "wash coat" of shellac, using 3 lb. cut white shellac reduced 1/3 with denatured alcohol. (To reduce 4 lb. or 5 lb. cut shellac to 3 lb. cut, see Page 20.)



Then reduce and color or tint the Paste-Wood Filler with S-W Oil Stain. When the filler is colored to a little darker shade than the color of the stain being used, the grain figure of the wood will stand out more distinctly.

2. *For Light Stains*—Tint and reduce S-W Paste-Wood Filler with S-W Oil Stain. Then as you apply the filler you also stain the wood in a single operation.

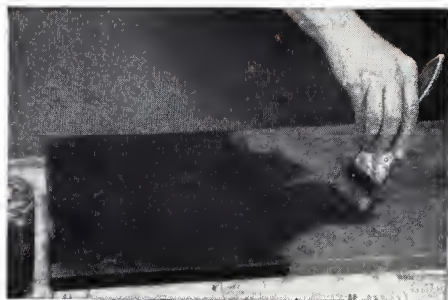
## Brush filler on

Brush on the reduced and tinted filler. Apply a liberal quantity. After a few minutes, the filler will begin to “flatten” or “dull down.” The time required for this depends on drying conditions.

## Wipe filler off

When filler begins to dull down or flatten out, wipe off with a soft rag *across* the grain of the wood or in a circular motion to force the filler well into the pores of the wood and at the same time wipe off the excess.

**NOTE:** Once the filler hardens, it is very difficult to remove it from the surface. Therefore, it is generally advisable to apply the filler only to a section or area of the piece that can be conveniently wiped before the filler hardens. For instance, filling a table . . . fill the top, then the side pieces, next the legs, etc. A cloth moistened in S-W



Exolvent or turpentine helps soften any filler that has become too hard. After filler has dried overnight, sand the surface very lightly with fine sandpaper. Wipe off with a cloth or tack rag to remove sanding dust.

# AND NOW FOR THE FINISH

## *A Variety of Finishes for Every Taste*

Once you have the wood sanded, stained (and filled, if necessary) you are ready for the finish coats. You have a

choice of several different finishes to give it new beauty and new style.



**Varnish**—a clear finish that shows the grain of the wood. May be either gloss or satin finish. (See Page 13)

showing the grain of the wood; but less durable than varnish. (See Page 19)

**Shellac**—also a clear gloss finish

**Sealer**—a clear, satiny finish that's really unusual. (See Page 20)



*Wax*—an easy to apply satin finish that is easy to maintain. (See Page 20)

*Enamel*—a finish that hides the wood and imparts colors. Obtainable in medium or high gloss, hundreds of colors. (See Page 21)

*Antique*—a finish that hides wood and achieves interesting shadings in two colors. (See Page 22)

## VARNISH... *to highlight the beauty of wood*

For a clear, transparent finish that reveals the full beauty of the grain and color of wood, use Sherwin-Williams Mar-not Varnish. It gives a finish that is not only luxurious, but is also amazingly durable and easy to keep sparkling.

Whether you want a high gloss or a mellow, hand-rubbed look, Mar-not Varnish gives a depth and richness of tone that makes your furniture beautiful. For a high gloss, all coats should be Mar-not Gloss Finish. For a hand-rubbed effect, the first coat should be Mar-not Gloss and the final coat Mar-not Satin Finish.

### “Musts” in applying varnish

1. A clean brush is essential. One way to be sure it's clean is by putting a small amount of varnish in a separate container. Brush several brushfuls of varnish from this container across a knife or the edge of another can. Then throw away this small amount of varnish, which contains the dust and dirt from the brush.

2. Make sure the surface is clean and dust free, and clean dust from cracks and crevices. Use a Tack Rag to pick up dust. (See Page 8)

3. Work in a room as free as possible from dust. The varnish brush will pick

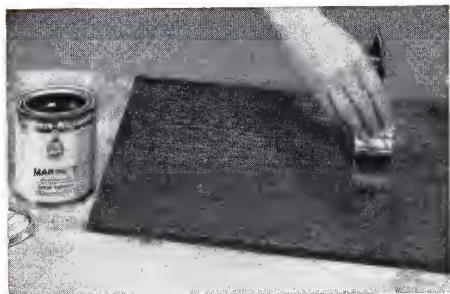
up every speck of dust, and every speck will be magnified in the glossy finish. Varnish flows more easily when room temperature is 70° or more.

### Varnishing—new work

By new work is meant unfinished furniture (or old furniture from which the old finish has been removed down to the bare wood) which has been properly prepared for the finish coat . . . sanded, bleached, stained, filled, or whatever is needed.

*First Coat*—This should be Mar-not Gloss Finish, reduced 12-1/2% (one pint to the gallon) with S-W Exolvent. Brush varnish on liberally with the grain of the wood, but exercise care to avoid sagging and running. On flat areas, it is well to criss-cross the varnish horizontally, and then vertically to level out the varnish to a uniform film. This uniformity of film does much to prevent sagging.





*Second Coat*—When first coat is dry, sand lightly with extra fine sandpaper. Wipe with Tack Rag. (See Page 8), or rag dampened in Exolvent. Apply second coat of Mar-not Gloss Finish

just as it comes in the package. This can be the final coat.

Additional coats of Mar-not Varnish with light sanding between coats will give greater depth of beauty and lustre to the finish.

*“Hand-Rubbed” Effect*—You may obtain this without the laborious job of hand-rubbing simply by applying a final coat of Mar-not Satin Finish. The first coat must always be Gloss Finish, sanded lightly with extra-fine sandpaper to remove dust specks and particles. This assures “depth” in the Satin Finish.

## HAND-RUBBING... *For a mellow, satiny finish*

Though there are satin-finish varnishes and enamels (Mar-not Satin Finish and Kem-Glo) which dry to a subdued, satiny finish without the work of rubbing, some hobbyists prefer to hand-rub their furniture. By hand-rubbing they can dull down a gloss finish to the depth of sheen they prefer, and obtain just the exact sheen desired.

When a finish is hand-rubbed, the normal gloss is removed or reduced, by using an abrasive. The surface which is to be rubbed should have 3 or 4 coats of varnish or enamel to withstand rubbing, and the final coat should be allowed to dry for 3 days or longer. Slow-drying varnishes and enamels must be given a longer drying time before rubbing than the faster-drying finishes.

There are various methods for hand-rubbing.

### 1. Felt-pad and pumice method

Use a felt pad which may be purchased or made by tacking several layers of felt (cut from an old felt hat) to a block of wood. Make sure pad and surface are free of any pieces of sharp grit. Mix pumice and water to a paste consistency. Wet the surface. Dip pad in water and then in the pumice paste and rub the surface with the grain of the wood. Use long rubbing strokes with uniformly moderate pressure so that the entire area receives the same amount of rubbing.

(Continued on page 19)



# FINISHING SPECIFICATIONS FOR WOOD EFFECTS SHOWN ON PAGES 16-17

The samples shown on Pages 16 and 17 are full color photograph reproductions of the actual finished wood. In all cases where a stain is specified Sherwin-Williams Oil Stain was used.

These chips do not show the full beauty and sheen of the actual woods. However, the effect and the degree of gloss is very close to what will be obtained where the last coat that you use in your finishing operation is Mar-not Satin Finish Varnish.



## *Effect No. 1*

### **Wheat on Red Birch**

Brush and wipe Wheat Oil Stain.

Dry overnight.

For finishing systems, refer to pages 7-14, inclusive.

## *Effect No. 2*

### **Champagne on Maple**

Brush and wipe Champagne Oil Stain.

Dry overnight.

For finishing systems, refer to pages 7-14, inclusive.

## *Effect No. 5*

### **Driftwood on Maple**

Brush and wipe Driftwood Oil Stain mixed as follows:

8 parts Platinum Oil Stain.

1 part Raw Umber First Quality Tinting Color.

Dry overnight.

For finishing systems, refer to pages 7-14, inclusive.

## *Effect No. 6*

### **Blonde Finish on Red Birch**

Brush and wipe Platinum Oil Stain.

Dry overnight.

For finishing systems, refer to pages 7-14, inclusive.

## *Effect No. 9*

### **Antique Pine on Pine**

Brush and wipe Dark Oak Oil Stain reduced 2 parts stain to 1 part Exolvent.

To secure most of the effects shown on Pages 16 and 17 the regular finishing procedures as outlined on Pages 7-14 have been followed. Where other than a standard procedure is used, the exact finishing system is given in detail.

Any of the finishing systems—namely, shellac and varnish, shellac and wax, Mar-not Gloss Varnish, Mar-not Gloss Varnish rubbed, or Mar-not Gloss Varnish followed with Mar-not Satin Finish Varnish—can be used with very little change in the color effect.

Dry overnight.

For finishing systems, refer to pages 7-14, inclusive.

## *Effect No. 10*

### **Maple on Red Birch**

Brush and wipe Maple Oil Stain.

Dry overnight.

For finishing systems, refer to pages 7-14, inclusive.

## *Effect No. 13*

### **Walnut on Red Birch**

Brush and wipe Walnut Oil Stain.

Dry overnight.

For finishing systems, refer to pages 7-14, inclusive.

## *Effect No. 14*

### **Blonde Mahogany on Mahogany**

Follow special finishing specifications as outlined below:

*Step 1:* Brush Blonde Toner mixed as follows:

4 parts Platinum Oil Stain

1 part Mar-not Gloss Varnish

Dry overnight.

*Step 2:* Brush and wipe Blonde Filler mixed as follows:

3 parts Natural Transparent Filler

1 part Walnut Oil Stain

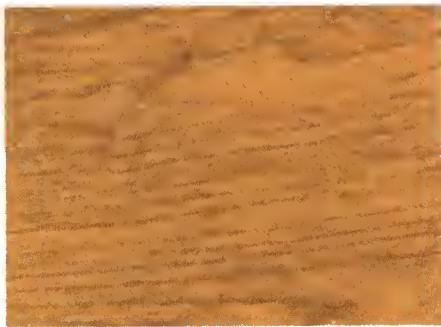
Dry overnight.

*Step 3:* For finishing systems, refer to pages 7-14, inclusive.

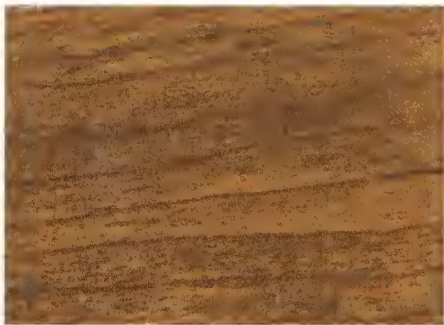
(Specifications continued on page 18)



Effect No. 1—on Red Birch



Effect No. 2—on Maple



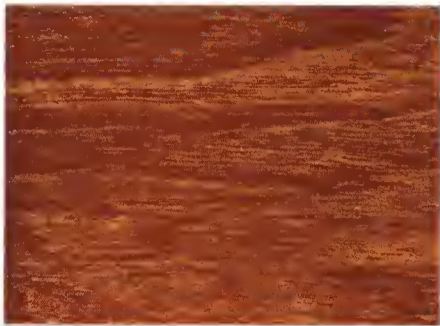
Effect No. 5—on Maple



Effect No. 6—on Red Birch



Effect No. 9—on Pine



Effect No. 10—on Red Birch



Effect No. 13—on Red Birch



Effect No. 14—on Mahogany



Specifications For Stain Effects Shown Below Are On Page 18



Effect No. 3—on Maple



Effect No. 4—on Walnut



Effect No. 7—on Oak



Effect No. 8—on Walnut



Effect No. 11—on Pine



Effect No. 12—on Walnut



Effect No. 15—on Gumwood



Effect No. 16—on Mahogany

### *Effect No. 3*

#### **Natural Maple**

No stain used.

For finishing systems, refer to pages 7-14, inclusive.

### *Effect No. 4*

#### **Blonde Walnut on Walnut**

Follow special finishing specifications as outlined below:

*Step 1:* Brush and wipe Blonde Toner mixed as follows:

- 4 parts Platinum Oil Stain
  - 1 part Mar-not Gloss Varnish
- Dry overnight.

*Step 2:* Brush and wipe Blonde Filler mixed as follows:

- 3 parts Natural Transparent Filler
- 1 part Walnut Oil Stain

*Step 3:* For finishing systems, refer to pages 7-14, inclusive.

### *Effect No. 7*

#### **Limed Oak on Oak**

Brush and wipe Limed Oak Filler mixed as follows:

- 1 part Natural Transparent Filler
- 1 part Platinum Oil Stain

For finishing systems, refer to pages 7-14, inclusive.

### *Effect No. 8*

#### **Light Walnut on Walnut**

Follow special finishing specifications as outlined below:

*Step 1:* Brush *thin* coat shellac reduced as follows:

- 1 part 4 lb. cut white shellac
  - 5 parts denatured alcohol
- Dry 1 hour.

*Step 2:* Brush and wipe Brown filler mixed as follows:

- 2 parts Natural Transparent Filler
  - 1 part Walnut Oil Stain
- Dry overnight.

*Step 3:* For finishing systems, refer to pages 7-14, inclusive.

### *Effect No. 11*

#### **Colonial Pine on Pine**

Brush and wipe Champagne Oil Stain reduced equal parts with Exolvent.

Dry overnight.

For finishing systems, refer to pages 7-14, inclusive.

### *Effect No. 12*

#### **American Walnut on Walnut**

Follow special finishing specifications as outlined below:

*Step 1:* Brush and wipe Walnut Oil Stain.  
Dry overnight.

*Step 2:* Brush *wash* coat white shellac reduced as follows:

- 1 part 4 lb. cut white shellac
  - 7 parts denatured alcohol
- Dry 1 hour.

*Step 3:* Brush and wipe Walnut Filler mixed as follows:

- 2 parts Natural Transparent Filler
- 1 part Walnut Oil Stain

Dry overnight.

*Step 4:* For finishing systems, refer to pages 7-14, inclusive.

### *Effect No. 15*

#### **Mahogany on Gumwood**

Brush and wipe Mahogany Oil Stain.

Dry overnight.

For finishing systems, refer to pages 7-14, inclusive.

### *Effect No. 16*

#### **Red Mahogany on Mahogany**

Follow special finishing specifications as outlined below:

*Step 1:* Brush and wipe Mahogany Oil Stain.

Dry overnight.

*Step 2:* Brush *wash* coat white shellac reduced as follows:

- 1 part 4 lb. cut white shellac
  - 7 parts denatured alcohol
- Dry 1 hour.

*Step 3:* Brush and wipe Mahogany Filler mixed as follows:

- 2 parts Natural Transparent Filler
  - 1 part Mahogany Oil Stain
- Dry overnight.

*Step 4:* For finishing systems, refer to Pages 7-14, inclusive.



On turned areas, use a cloth wet with water. Sprinkle the pumice on the cloth and rub shoeshine fashion. On carved areas, use a toothbrush dipped into a soft paste of pumice and water. Rub until the surface is uniformly dulled. After rubbing to a smooth dull finish, the surface may be brought to a lovely soft lustre by polishing with a clean felt pad or soft cloth, using powdered rottenstone and soapy water. Finish by cleaning the surface with clear water and a soft cloth. The same procedure is followed for an oil rub—substituting



rubbing oil for the water. Rubbing oil can be a mixture of light motor oil—1/3 and S-W Exolvent—2/3.

## 2. Wet-or-dry sandpaper method

Lubricate the surface with soapy water. Rub (using long strokes) with the grain of the wood, with very fine wet-or-dry sandpaper (grade 360 or 380). When uniformly dulled, the finish may be brought to a soft lustre by polishing with a soft felt pad or cloth and rottenstone and soap and water. Finish by cleaning the surface with water and a soft cloth. To clean from carvings and corners, wrap cloth around sharp stick.

## 3. Steel-wool method

An easier and faster method for “cutting” the gloss is simply to rub the surface with 4/0 steel wool, until uniformly dull. Then apply a coat of paste wax, and polish vigorously with a soft cloth or felt pad.

# HOW AND WHEN TO USE SHELLAC



Shellac is popular because of its fast-drying characteristics. It is often used as a sealer coat on bare wood, before subsequent coats of varnish are applied. Always use fresh shellac. Material over 6 months old may not dry properly and may darken the surface. If shellac is dark in package, it is undoubtedly unsatisfactory.

## White Shellac

White Shellac gives a clear, colorless finish. It can be used for most work, but is especially desirable for blonde finishes.

## Orange Shellac

This is the natural shellac color, to be used where it is desired to impart the yellow-orange tint to the finish. It is also used over dark woods, or dark stains, or where the natural orange color may enhance the stain.

## Shellac—wax finish

A good shellac finishing system is the application of two or three thin coats of shellac (sanding each coat) followed by rubbing a coat of paste wax on the surface.

## Apply rapidly

Apply shellac with a varnish brush. Make sure brush is clean. Since shellac dries rapidly, it is necessary to work rapidly . . . in long strokes *with* the

grain of the wood. Avoid overbrushing. It is better to build up the finish with several thin coats, with light sanding between coats.

### 3-Pound cut shellac

For most purposes, the home craftsman will want to use 3-pound cut. 4 and 5-pound cuts are too heavy to apply easily.

### To reduce heavier shellac

4-pound cut shellac can be reduced to approximately a 3-pound cut by adding 1/2 pint of denatured alcohol

to the quart of shellac.

To reduce 5-pound cut, add 3/4 pint of denatured alcohol to the quart of shellac.

### Shellac versus varnish

Shellac is easy to apply and it dries fast . . . from 1/2 to 1 hour. It is often used as a sealing coat prior to applying varnish, but because shellac is inclined to be brittle, a varnish system is usually preferred. Shellac surfaces waterspot readily and do not have the resistance to water and alcohol that is obtained with S-W Mar-not Varnish.

## SEALER-TYPE FINISH . . . *penetrates the wood*

A beautiful finish may be given to furniture, by using Sherwin-Williams Mar-not Gloss Varnish reduced with 1 pint of S-W Exolvent or turpentine to the quart of Mar-not. This results in a varnish of thin consistency, allowing it to penetrate the wood and to seal the pores. This means that the finish is actually *in* the wood, instead of on the surface only. Open-Grain woods should be filled before applying the finish.

Apply like varnish, with a clean brush, to a clean, well-sanded surface.

After overnight drying, "moss down" the surface with fine steel wool, or sandpaper, rubbing lightly with the grain of the wood. A final coat of paste wax may be applied, after 48 to 72 hours drying.

For greater depth and beauty, apply 2 or 3 coats of S-W Mar-not Varnish reduced as described above, rubbing with steel wool or sandpaper after each coat has dried. The result is a full, rich, satin finish. After the final coat has dried 48 to 72 hours, it may be given a protective coating of paste wax.



## WAX FINISH . . . *for soft, satiny beauty*

*For Soft, Satiny Beauty* good quality paste wax, well rubbed onto the surface not only adds beauty . . . it helps preserve the finish. On close-grain woods like maple, cherry and gum—a coat of S-W Mar-not Gloss Varnish (reduced equal parts with S-W Exolvent or turpentine) should be applied, followed by an application of Paste Wax. Open-

grain woods should be filled and varnished first.

Be sure the surface is clean. Apply several thin coats of wax, rather than one or two heavy coats. Polish each coat vigorously, to bring out the full lustre of the wax. On curved areas use the "shoeshine" technique to polish.

# ENAMEL... *for rich, colorful beauty*

Enamel has long been a favorite as a gloss and color finish for furniture and decorative accessories. If you want a medium gloss, use Sherwin-Williams Kem-Glo, available in literally hundreds of colors. For a full, sparkling, high gloss, use Sherwin-Williams Enameloid,

which comes not only in pastel and medium colors, but also in brilliant hues like Flame Red and Jade as well as rich-as-jet black and flat black. Both give a beautiful, durable finish for either indoor or outdoor furniture. (For information on Flat Black see Page 24.)

## *How to apply Enamel . . . New Work or Bare Wood*

### **Two-coat KEM-GLO system**

After the wood has been well sanded, clean and free of dust, apply a coat of Kem-Glo just as it comes from the can. Let dry overnight, sand lightly with extra-fine sandpaper. Apply a second coat in package consistency, flowing on a full, uniform coat. A third coat may be applied if desired.

### **Two-coat ENAMELOID system**

For the first coat, apply a mixture, consisting of equal parts of S-W Flat-Rite Undercoater and Enameloid of the desired color. Allow to dry overnight and sand lightly. For the second coat, apply a full uniform coat of Enameloid.

### **Three-coat ENAMELOID system**

Wood sometimes requires considerable sanding to condition it for finishing. The 3-coat system uses an undercoater to help condition the wood and build the foundation for succeeding coats.

a. Apply S-W Flat-Rite Undercoater reduced in the proportion of 1 pint raw linseed oil to the gallon of Flat-Rite. Let dry overnight, and sand lightly with fine sandpaper. Dust off surface or wipe with Tack Rag.

b. Apply a split-coat consisting of equal parts of Flat-Rite Undercoater and Enameloid in the desired color. After overnight drying, sand lightly. Wipe with Tack Rag.



c. Apply a final coat of Enameloid just as it comes from the package. If you plan to hand-rub it, as described on Page 14, sand this third coat lightly and apply a fourth coat, allowing it to dry several days before rubbing.





## *How to Obtain a Limed or Pickled Effect*

Limed or "Pickled" finishes are gaining popularity. These are toner effects, that are particularly good on oak furniture, but are also used on close-grained woods such as pine, birch, etc. There are two ways to achieve these effects, as described below.

### **1. Platinum filler method for open grain woods**

Use Sherwin-Williams Paste Wood Filler, reduced and tinted with Oil Stain, Platinum color, to fill the pores of open-grain woods . . . as described on Page 11. This leaves a light-tone deposit in the pores and gives the desired lime effect. Sand lightly. Apply a coat of Mar-not Varnish in Gloss Finish, followed by a second coat in either Gloss or Satin Finish as preferred.

### **2. White filler method for close grain woods**

To a smooth, well-sanded surface, brush on a coat of S-W Flat Rite

Undercoater. Immediately, with a soft cloth, wipe the surface across the grain of the wood, just as when applying S-W Paste Wood Filler (Page 11). This leaves a thin, white deposit on the softer portions of the wood and gives the desired Limed or "Pickled" effect. When dry, apply a thin coat of White Shellac. Let it dry, and sand it lightly. Then apply a coat of Mar-not Varnish in either Gloss or Satin Finish. A shellac and wax finish is also appropriate for limed or "pickled" effects.



## **ANTIQUE FINISH...**

### *adds texture and richness to painted furniture*

Antique Finish is a two-tone blended or shaded finish, achieved by applying tinted glazing liquid over an enamel base. Traditionally, the antique glaze is applied over white or ivory enamel; but the modern trend is to color. You may apply the glaze in any color, over any color enamel. With the wide range of colors available in Sherwin-Williams Kem-Glo and Enameloid, you can work out many interesting color combinations for your "antique finish."

Apply Kem-Glo or Enameloid according to directions on Page 21. Over bare wood, apply two coats. Over

previously enameled surfaces, one coat may be sufficient. If the surface already enameled is in good condition, simply make sure it is clean and free from dust or wax.

Specially formulated for blending and antiquing, S-W Glazing Liquid is translucent, permitting the color over which it is applied to show through. To tint the glazing liquid, use Sherwin-Williams First Quality Tinting Colors. Add just enough to give the color or effect desired. Stir well. It's wise to test it, until you get the exact shade desired, and the degree of depth or color effect

wanted. Colors most generally used are raw or burnt umber, black (for grays), raw and burnt sienna, although as already mentioned, any color can be used according to effect desired.

After enamel base has dried overnight, apply the tinted Glazing Liquid with a soft brush. Immediately, wipe off several spots in different places as illustrated.

Then, using a soft cloth (bunched together) blend, by pouncing—the unwiped darker areas into the lighter, wiped-off areas, to achieve the antique finish you want.

For textured effects, pat the cloth instead of wiping. Or wipe with a dry brush, whisk broom or sponge to create a variety of effects. A little experimenting will soon reveal the variety of effects that can be obtained. If your first antiquing and blending effect is not to your liking, simply wipe it off with a cloth dampened with turpentine or exolvent and start all over again.

Allow to dry overnight. Antiquing with S-W Glazing Liquid provides a durable finish that can be washed with soap and water. But for furniture subjected to hard use, a coat of S-W Mar-not Satin Finish Varnish will give still greater durability.



### *Suggested Color Combination for "Antiquing"*

*Antique in Bone White*—Base in white, Kem-Glo or Enameloid. Glazing . . . tint Glazing Liquid with Black or Raw UMBER.

*Antique in Old Ivory*—Base in Ivory, Kem-Glo or Enameloid. Glazing . . . tint Glazing Liquid with Raw or Burnt UMBER.

## A test stain is a “must”

Before you stain any wood surface, “try out” the stain on scraps of the same wood, or on some inconspicuous area.

This is important, because woods vary greatly in character. Soft woods “take” the stain color readily and so “go dark” quickly. Hard woods may not darken so readily.

Still other woods (fir plywood especially) have both extremely hard and soft portions. When stained, they will show extreme contrasts of light and dark . . . contrasts so great that the result is not pleasing. However, these hard and soft areas may be “equalized” . . . as explained below . . . so that a pleasing effect may be obtained.

## How to apply oil stains to large areas

The process is no different from applications to small areas, as described on Page 10.

Apply S-W Oil Stain in the desired color with a good sized soft brush with the grain of the wood.



Wipe the surface with a soft dry cloth. The longer the stain is allowed to remain before wiping, the darker the surface. For a lighter finish, wipe the stain off soon after application.

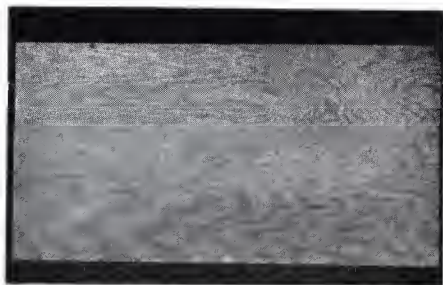
## To soften or lighten Sherwin-Williams Oil Stain colors

If, after testing on a sample piece of wood, the stain is too dark, it is a simple matter to lighten the color by adding S-W Exolvent or turpentine. The more the stain is reduced, the lighter the resulting color. In some cases it may be desirable to reduce the stain 50% to 100% with Exolvent or turpentine to obtain the delicate pastel tone desired.

When a surface has been stained too dark, it is possible to “wash out” some of the color with Exolvent or turpentine with a soft cloth. The stained area must be wiped soon after application before the stain has had an opportunity to penetrate and “set.”

## How to control stain colors on fir and similarly grained woods

Fir . . . and similarly-grained woods . . . vary in porosity, even in the same piece of wood. This variation may be equalized (see photo, Page 27) by applying a coat of Sherwin-Williams Mar-not Varnish (mixed with equal parts of Exolvent or turpentine) to the entire surface before applying the stain. Sherwin-



Williams Floor-Seal, without reduction, may be used in place of the Mar-not Varnish.





Brush the reduced Mar-not or Floor-Seal on the surface and allow to dry overnight. Sand lightly.

The stain is then applied in the regular manner.

The finish coat can be Mar-not Gloss Varnish, or Mar-not Satin Finish Varnish if the dull finish is desired.

### **Fast finishing stain system for large areas**

For color, use S-W Oil Stain as it comes in the package, or lighten the Oil Stain color with S-W Exolvent. Mix the stain (or stain and Exolvent mixture) with equal parts of Mar-not Varnish. Floor Seal without reduction can be used in place of Mar-not Varnish, and mixed with only that amount of Oil Stain needed to arrive at the color desired. Apply with brush and wipe off the excess with a cloth. After overnight drying sand lightly. Then one of the following finish coats may be applied.

*For a Gloss Finish*—Apply a coat of S-W Mar-not Gloss Varnish.

*For a Flat Finish*—Apply a coat of S-W Mar-not Satin Finish Varnish. Or, where an extremely flat finish is desired, Paste Wax, only, may be applied. It is always well to wait at least 72 hours before waxing over any stained or varnished surface.

*For a Natural Finish*—When a natural finish is wanted, apply S-W Mar-not Varnish\* mixed with equal parts of S-W Exolvent or turpentine. After thorough drying, the surface may be sanded lightly with a very fine sandpaper and a coat of Paste Wax applied.

*For a Blonde Finish*—1. Mix S-W Mar-not Varnish\* with equal parts of S-W Exolvent or turpentine.

2. Mix the thinned-down Mar-not Varnish\* with S-W Oil Stain Platinum—equal parts.

3. Brush on in the usual manner, wipe off excess, if necessary.

4. Finishing coats may be Mar-not Gloss or Satin-Finish. Paste Wax may be applied, if desired, after finishing coat has been allowed to dry at least 72 hours.

\*S-W Floor-Seal (without reduction) may be used in place of Mar-not Varnish.

# TIPS...

## *on making your work easier*

### **Make your own tack rag!**

Use a clean, soft, lintless cloth like an old handkerchief. Wet with water and squeeze lightly. Sprinkle the cloth liberally with Ex solvent or turpentine. Put 2 or 3 teaspoonfuls of varnish on the cloth, and then squeeze until almost dry. Cloth should be completely damp with the varnish. If kept in a closed can or glass jar, this cloth will remain tacky for a long time. Use it to pick up dust before applying varnish or enamel.

### **Sand the sandpaper**

Run the sandpaper together to scuff off the sharp grits and edges before rubbing down a surface . . . you'll do a better job of sanding, whether dry-sanding or using the wet or dry method.



### **How to fold the sandpaper**

Folding the sandpaper twice with the "grits" side out also brings two "grits" sides against each other and helps to keep the paper from slipping. There are a number of inexpensive sandpaper holders on the market which are very effective.

### **Make a varnish cup!**

When varnish is wiped on the edge of a can it will dry on the rim and, on the inside of the container, these dried particles falling down into the varnish result in a "seedy" job. So . . . take a clean gallon can and stretch a wire across the bail, and wipe your brush on this.



Every speck of dust and dirt is magnified in a varnish finish. So, be sure the surface is clean, brushes are clean, and the varnish is clean.

### **Remove wax and grease easily from old surfaces**

Wipe the surface with Sherwin-Williams Preparite, the liquid sandpaper. It removes all traces of wax and grease. It bites into the old finish and creates a "tacky" surface to which the new finish will readily bond.

### **To cut a hard, high gloss quickly**

When refinishing an old hard, glossy surface, it is a "must" to "kill" the

gloss, before applying a new finish. Sherwin-Williams Preparate, the liquid sandpaper does this in a hurry. Just wipe the surface with a cloth well dampened with Preparate.

*While surface is still damp with Preparate, apply the new varnish or enamel.* The Preparate creates a temporary "tack" which bonds the new finish to the old. Unless the bond is satisfactory, chipping of the new finish is likely to result.

### Upside down and inside out

Chairs, table, and similar items should be turned upside down, and the legs and under areas finished first. Work from the inside out so you don't have to reach over wet paint. Bookcases, shelves and such should be finished from the inside out, beginning at the backs of the shelves.

### Shoeshine technique saves work

On rounded areas, use this technique to apply wax, with a wide, soft cloth . . . it's fast and easy.

On crevices and hard-to-get-at places, use it to remove the old finish. Apply Taxite. Then intertwine burlap and fine steel wool into a braid or rope effect. This makes it easy to get into crevices. On carved areas, rub off the Taxite and old softened finish with a toothbrush.



## TIPS . . .

### *on hiding scars on furniture*



#### Touch up surface scratches

To do this quickly, use shoe polish or wax . . . it has the effect of staining the wood. Of course, you cannot varnish or enamel over them because of the wax . . . the new finish will not cling. But this often serves as a temporary remedy.

## Iodine for “sore” furniture

Scratches in dark stained furniture can be “healed” often with iodine or mercurochrome . . . you’ll be surprised at the results. On dark wood, use iodine . . . on the redder woods, mercurochrome.

## Patch deep marks

Deep scratches, gouges, and dents can be patched with Plastic Wood, before applying the finish coat.

When enameling, fill in with Plastic Wood, using a putty knife to work it in. When dry, sand smooth and even with the surface.

When varnishing a surface with a deep gouge, first apply the desired stain to the entire surface. Then fill almost to the surface with Plastic Wood. Finish filling with stick shellac in a color to match the stain. Melt it, and press it into the dent, smoothing with a heated knife. (See cut); or, you may buy plastic wood in a wood color to approximate the stain, fill completely and sand smooth.

## How to treat knots

Knots bleed, because they hold sap. If you wish them to show as in knotty pine panelling, treat them like the rest of the wood. If you plan to hide them with an enamel finish, seal first with shellac to prevent bleeding. Sand the shellac coat lightly when dry.

## How to mix paint

Ask your dealer to put it in his agitator. If he doesn’t have one . . . open the can, pour about half the contents in another container. Stir remainder thoroughly. Pour back and forth from one can to the other until uniformly mixed.





# *Be kind to your BRUSHES now . . . and they'll be kind to the FINISH*

Little did the grizzly hog that roamed the plains of China realize that someday he would provide the means of applying a lovely smooth finish to your most prized furniture.

Nor, did he realize that he would suffer stiff competition from a combina-

tion of coal, water and air . . . nylon, and other synthetic materials that make quality brushes.

But whether the brush traces its ancestry back to China or to the mines of Pennsylvania, it's an important tool that deserves good care.

## **DO'S and DON'TS for brushes**

Revolve new brush rapidly by handle to dislodge loose bristles (all new brushes have them).

Dip brush into paint about  $\frac{1}{3}$  bristle length. Tap out excess against inside of can. Never scrape against rim of can. Don't attempt to paint with a dry brush.

The angle at which you hold the bristles of a brush against the surface is most important—study illustration.

Never let a brush stand on its bristle ends, in a bucket, and don't let it stand for a long period in water.

Never let paint harden in a brush. Clean it immediately after your paint job is done.



## Basic steps for cleaning brushes

It pays to take care of brushes immediately after their use. Simply remove excess paint from the brush, then saturate it with KEM PAINT BRUSH AND ROLLER CLEANER—only a few ounces required. Work the cleaner thoroughly into the heel of the brush and flood rinse in a stream of cool water. Shake out excess water and wrap the brush in paper in a manner to straighten out and maintain the bristles in the original shape. Your brush will be ready for the next job.



### For short periods between jobs

Suspend oil paint brushes in turpentine or Exolvent with bristles free from bottom of can. Bristles should be submerged in the solvent.



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